

# COM/365

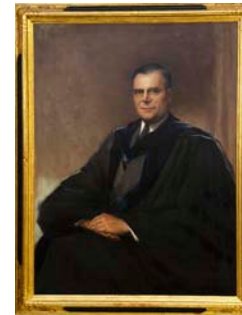
DEAN'S REPORT 2019



Greg Martinovich

## DEAR FRIENDS

**W**elcome to *COM/365*, the Dean's Report 2019. This is the inaugural edition of what we intend will come to you and every COM alumnus each year, reporting the highlights of the prior year and signaling exciting things ahead. Even in this era of online communication, we believe it continues to be important to deliver some information in a form to be held in the hands, to be felt, to sit on the coffee table. Some things may be old, but also enduring. Which brings me to the story of our founder.



Rarely does a day go by that I don't walk along the COM hallway with the gilt-framed oil portrait of a dignified gentleman wearing dark academic robes. A small brass plaque beneath the portrait reads, "Dr. Howard M. LeSourd, Dean, School of Public Relations, when established in May 27, 1947."

The School of Public Relations is the forebear of today's College of Communication. Then as now, the school encompassed all the fields that comprise the mass media professions. Seven decades ago, that was considered controversial. Today, it's regarded as visionary. Again, old but enduring.

I knew little about Dean LeSourd until recently, when a stack of yellowed issues of *Bostonia* arrived in the mail, rescued from the attic of a deceased BU alumnus. As I began reading, I wondered: Who was this man? What fueled his vision for this school?

I was able to locate three of his grandchildren. Jeff and Chet LeSourd and Linda LeSourd Lader knew him as "Potty," a man with twinkling eyes who brought them to his summer home in Christmas Cove, Maine, and taught them to fish, to row and, maybe most important, to set their moral compasses. Said Chet, "His style would be to nudge us toward some truth or lesson but never to tell us what it should be." Linda recalled that if in a rare

moment he revealed anger, it was "righteous indignation." The key word: "righteous." Dean LeSourd was an ordained Methodist minister, but he left the ministry for academia and it was at BU where he encountered his true pulpit—putting mass media in the service of teaching.

Prominently featured in a 1939–1940 edition of *Bostonia* was an article headlined "Boston University Radio Institute," a program he pioneered. He'd enlisted several colleagues to develop lectures to be delivered on the radio, the emerging media of that time. For \$2, listeners who passed the mail-in exams would earn a certificate.

"Grandfather has a legacy of seeing the value of mass communication well before it mushroomed," Jeff LeSourd told me. His visionary work persuaded then-BU President Daniel Marsh (STH 1908, Hon.'53) to authorize LeSourd to create and lead a school where students would learn the skills to become media professionals and appreciate the positive values of humankind.

It has been my task and that of my predecessors to carry on LeSourd's vision. I will pass that responsibility forward to my successor when I retire later this spring. His ideas may be old, but they're certainly enduring.

We in COM are the inheritors and beneficiaries of Dean LeSourd's extraordinary vision, which is as relevant today as it was then.

Warm regards,

TOM FIEDLER ('71)  
Dean

**"EVEN IN THIS ERA OF ONLINE COMMUNICATION, WE BELIEVE IT CONTINUES TO BE IMPORTANT TO DELIVER SOME INFORMATION IN A FORM TO BE HELD IN THE HANDS, TO BE FELT, TO SIT ON THE COFFEE TABLE. SOME THINGS MAY BE OLD, BUT ALSO ENDURING."**

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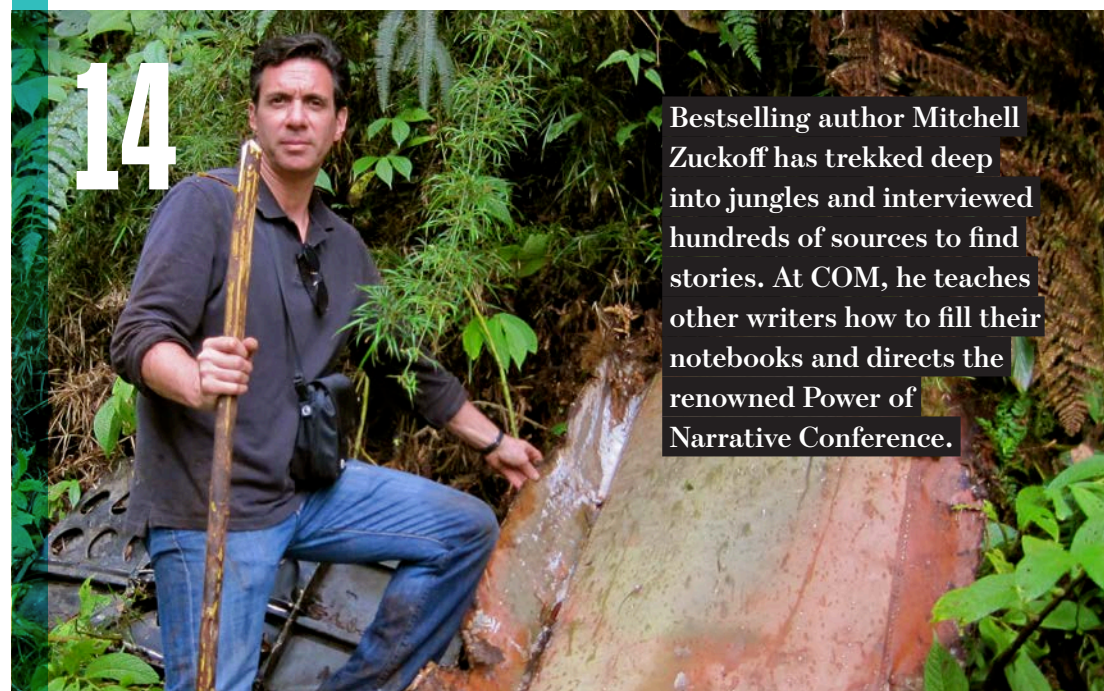
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### THANKS TO ALL OF YOU

**28** Storytelling is at the heart of everything that COM undergraduates, graduates and faculty do, and their work relies on your support. Meet the donors, including Heather Barbod (CGS'03, COM'05), who make it all possible.



### Stay Connected to the College of Communication

Join the COM online community! Post, tag, tweet, ask questions, watch videos, network with fellow alums and reconnect with professors and classmates.

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In keeping with BU's commitment to sustainability, this publication is FSC-certified.

# COM THIS YEAR

## NEW FACES, NEW ROLES

**A**fter three decades in public and corporate affairs, most recently as US CEO for the global PR firm Burson-Marsteller, Michael Fernandez joined COM as professor of the practice of strategic communications.

**Michael Holley** is a new visiting professor of the practice of journalism. Holley has covered sports for the *Boston Globe*, cohosted a show on WEEI, authored six books, and was part of a Pulitzer Prize-winning team at the *Akron Beacon Journal*. He cohosts a nightly sports show on NBC Sports Boston.

**Jennifer Redfearn**, an Academy Award-nominated documentary filmmaker, joins COM as an associate professor of the practice of visual storytelling in journalism. Her short film *Sun Come Up* documented a South Pacific island community's loss of land to sea level rise and was nominated for an Academy Award. Redfearn has also worked for National Geographic, Discovery Channel, CNN and PBS.

**Gary Sheffer** was named COM's Sandra A. Frazier Professor of Public Relations. He spent 16 years at GE, most recently as vice president of corporate communica-



Michael Holley

tions and public affairs. He once ranked third on *PRWeek's* 50 Most Powerful People in PR list.

**Michelle Sullivan ('95)** returned to COM as a professor of the practice of advertising. She helped to shape the story of Boston Beer Company, brewer of Samuel Adams, for 17 years.

**Anne Donohue ('89)**, associate professor of journalism, was appointed associate dean of diversity, equity and inclusion. She chairs a committee of faculty and staff, and works closely with Crystal Williams, BU's associate provost for diversity and inclusion. Among her early goals: encouraging recruitment of diverse faculty members and graduate degree candidates.

## CRISIS REPORTER

**W**hen Flaviana Sandoval was awarded a 2018 Pulitzer Center fellowship for international reporting, she knew she wanted to return to her native Venezuela. Amid Venezuela's economic crisis, she spotted a story in the breakdown

of the country's organ transplant system.

Transplants, Sandoval ('19) says, are "a low-profile issue, often overlooked." But, in June 2017, the system became paralyzed after the government took it over, and no transplants have been performed since. Sandoval was determined to examine why.

The fellowships are open to students from schools in the Pulitzer Center's Campus Consortium, and as a charter member of

the consortium, BU sends two students into the program each year. In 2018, those students—Sandoval and Arianne Henry



Flaviana Sandoval ('19) reported from inside this operating room on Venezuela's organ transplant crisis.

A team of reporters and interns found that inmates in Massachusetts county jails were committing suicide at twice the rate of those in state prison.

(SPH'18)—came out of a new multidisciplinary course, Global Health Storytelling, cotaught by Anne Donohue, an associate professor of journalism, and Jennifer Beard, a clinical associate professor of global health at BU School of Public Health (read more about the program at [sites.bu.edu/pghs](http://sites.bu.edu/pghs)).

Sandoval's fellowship began with two weeks in Washington, D.C., where she started her reporting at the Pulitzer Center and met with journalists from the *Washington Post*, National Public Radio, National Geographic and other outlets. Then, she spent six weeks reporting in Venezuela.

"It was very challenging to do a deep dive into such a technical matter," she says. She started by asking doctors a simple question: "How is this supposed to work?" She learned the medical jargon and parsed the complex logistics and politics of organ waiting lists. Those lists, once overseen by a nonprofit, were taken over by the government shortly before the system ground to a halt.

Sandoval remembers when Venezuela's hospitals were role models and was shocked to learn how dire the country's healthcare situation had become. She also found signs of hope in the doctors still striving to help their patients—and she left Venezuela with a sense of purpose.

"Journalists are crucial," she says. "There are so many stories that deserve to be told, that must be told to do justice to history."

Read more about Sandoval's experience at [bu.edu/com/comtalk/an-organ-transplant-crisis-at-home](http://bu.edu/com/comtalk/an-organ-transplant-crisis-at-home).

—Mare Chalufour

Racing page: Connor Doherty (left); Flaviana Sandoval (top); This page: pauerofforever/iStock



# INVESTIGATING JAIL SUICIDES

*Student journalists' tenacious reporting on inmate deaths helps earn Regional Murrow Award*

BY ANDREW THURSTON

**H**alfway through a 30-day jail sentence for animal cruelty, Guy Duffy made a despairing call to his wife. "I'm gonna die here," he said. "I'm breaking down." Less than two weeks before he was due to walk free, Duffy killed himself.

Duffy's harrowing story was one of many in the New England Center for Investigative Reporting at Boston University's sweeping 2017 probe of jail suicides in Massachusetts. The center, a nonprofit news organization that shares its stories through outlets such as the *New York Times* and National Public Radio, found that inmates in Massachusetts' county jails were committing suicide at more than twice the rate of those in state prison.

The exposé (available at [necir.org/investigations](http://necir.org/investigations)), which included a series on NPR station WGBH and a front-page *Boston Globe* article, won a 2018 Regional Edward R. Murrow Award

for investigative reporting in the large market radio category; it also received a 2017 Publick Occurrences award from the New England Newspaper & Press Association.

The close scrutiny of counties' efforts (or lack thereof) to help those standing on the brink was led by the center's full-time veteran reporters, Jenifer McKim and Chris Burrell—and one of their interns. Shaz Sajadi shared a byline on the *Globe* story after spending a year collecting the data that became the story's foundation, even calling McKim after her internship ended to push for a deeper investigation. Other interns, including Kaylie Piecuch (CGS'16, COM'18) and Miranda Suarez ('19), were credited for their reporting contributions.

"We have this dual mission," says McKim, a senior investigative reporter at the center, "doing investigative reporting that makes a difference in our communities and teaching the next generation of investigative journalists."

Along with its internship program—which is open to COM and other Boston-area students like Sajadi, an Emerson College graduate—the center runs a precollege summer journalism

institute, an advanced seminar for COM students, workshops for high school teachers and boot camps for practicing journalists.

For the jail suicides story, the students worked with McKim and Burrell to file public records requests, sift through data, speak with families and tour jails; they also helped transcribe hours of audio, including Duffy's desperate calls to his wife.

"It was sort of textbook in terms of how we do investigative reporting," says McKim. "We really started with the data that told us a story, and then found the compelling human stories to make it sing."

More than a year after its initial publication, the series continues to reverberate. In June 2018, McKim reported that the Massachusetts attorney general had cited the story in a call for an investigation into the Bristol County sheriff's office. More recently, McKim tasked her newest intern, K. Sophie Will ('20), with writing an "impact story for us on how one of the jails actually hired someone to look at what was going wrong and what was going right to limit these types of things in the future." /

Yasmin Younis ('18)



## THE ROAD TO SELF-DISCOVERY

**Y**asmin Younis was in kindergarten when al-Qaeda extremists hijacked four airplanes on September 11, 2001. Living in Missouri, the daughter of Iraqi immigrants, Younis ('18) became "that Arab girl," she says, and endured taunts from classmates who referred to her as a terrorist.

"It kind of made me hate myself," Younis says. "The person I am now is very different. I'm very comfortable with who I am." Younis reflected on her journey in a speech she delivered as BU's 2018 Commencement student speaker.

The Black Lives Matter movement was a turning point. As a freshman at the University of Missouri in 2014, Younis participated in the street demonstrations in St. Louis after a grand jury acquitted the white Ferguson, Mo., police officer who fatally shot Michael Brown, an unarmed black man.

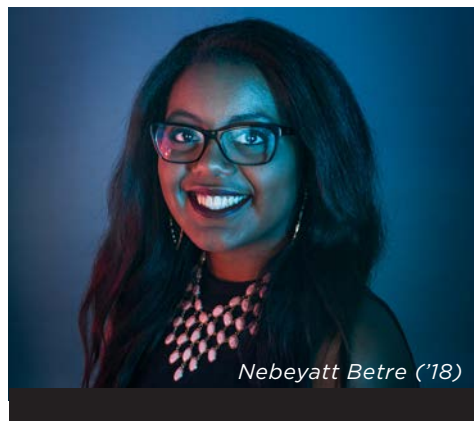
Younis realized that a Muslim of any color could also very likely face similar treatment by police. "I had to become more in tune with that side of myself rather than being ashamed of it," she says.

She transferred to BU as a sophomore and found a new and energizing environment. "I was getting to meet a lot of other people who are like-minded, people

who might not be Muslim or Arab, but who were part of a first-generation family or persons of color," she says. "That really helped me."

Younis was chosen by the Student Speaker Selection Committee, which vetted nearly 40 speech proposals. Her remarks had all the hallmarks of a good speech, says committee member Tammy Vigil, an associate professor of communication: they were personal and relatable, while weaving together ideas about the value of diversity and unity.

"Now all I really ever talk about is being Iraqi and being Muslim," Younis says. "I can't even imagine being ashamed anymore." —Megan Woolhouse



Nebeyatt Betre ('18)

## GIVING BACK

**E**ach year, members of BU's senior class encourage their peers to contribute to the Class Gift—and in 2018 they raised nearly \$95,000. That gift included contributions from 2,736 seniors—the second highest total in BU history.

"We're so spoiled at BU," says Nebeyatt Betre ('18), who majored in journalism and cochaired the Class of 2018 gift committee. "To have a TV studio, all the editing equipment, all as part of our tuition—and that's possible because people donated to COM in the past."

Seniors can direct where their donation goes within the University, from educational programs to athletics. "I donated to COM specifically," says Betre. "BU has offered me so many opportunities. I felt like I could really practice being a journalist with the safety net of being in school." —Marc Chalufour



Ellen Ruppel Shell

## THE FUTURE OF WORK

**F**or many analysts, college has been part of the answer to finding better paid work and of enjoying a middle-class life. Ellen Ruppel Shell, a professor of journalism, begs to differ. Her new book, *The Job: Work and Its Future in a Time of Radical Change* (Currency, 2018), explores the cost—political, social, economic and personal—of our growing anxiety over jobs and suggests ways we can regain control over our working lives. Ruppel Shell writes, "People everywhere wish for the same thing—an education that will launch them into a life of productive, purposeful, and fairly compensated work. Wishes not being horses, only some will ride."

In the book, Ruppel Shell argues that higher education shouldn't be considered the only path to financial security. Her research spanned eight years and took her from Appalachia to the Midwestern Rust Belt to the East Coast and included interviews with dozens of workers—as well as economists, computer scientists, psychologists and historians—to unveil the myths surrounding how to build good work in an increasingly globalized world where middle-class jobs are threatened.

"We need to make the creation and sustaining of good jobs an explicit goal of innovation," Ruppel Shell says. "As I hope I make clear through the stories of scores of people at work in everything from high-end motorcycle design to custom-clothing manufacture, it is well within our reach."

—Rich Barlow

Tom Fiedler ('71), dean of COM (left), and Adrian Thomas ('19) prepare for an election-night broadcast from the Zimmerman Family Social Activation Center.

**"WE'RE USING SOCIAL MEDIA AS A PROXY TO TRY AND GET A SENSE OF HOW THE ELECTORATE IS FEELING."**

TOM FIEDLER ('71), DEAN



## LIVE FROM COM

*COM faculty studies what social media sentiment can reveal about an election*

BY MARC CHALUFOUR

**I**t's nearly 5:30 pm on election night and Susan Walker, an associate professor of journalism, calls out, "We're nine minutes away from our live cut-in—do we have a mic check? Can you give me a 5-4-3-2-1?"

Adrian Thomas ('19) and Tom Fiedler ('71), dean of COM, count up and down, preparing for their first on-camera segment of the evening, live from the Zimmerman Family Social Activation Center.

The Zimmerman Center opened in 2017 following a gift from advertising executive Jordan Zimmerman, whose daughter attended COM. The lab provides a space for students to use powerful analytic tools to study social media—and the 2018 midterms provided the lab's biggest showcase yet.

"All right—stand by. Ten seconds." Walker counts the final moments with

her fingers. COM's election coverage is off and running.

"Hello and welcome to the BU News Service coverage of the midterm elections," Thomas says to the camera, before turning to Fiedler for an introduction to the night's experiment.

"We're using social media—and specifically Twitter—as a proxy of some kind to try and get a sense of how the electorate is feeling," Fiedler explains. That sentiment analysis is performed by Crimson Hexagon software, which Lei Guo, an assistant professor of emerging media studies, has programmed to sort tweets about Senate candidates in five races—Arizona, Florida, Missouri, North Dakota and Texas—onto a spectrum from "joy" to "fear." What Fiedler and his colleagues want to see is how this information compares to polls and results.

"We'll get a sense of energy, intensity. Just from the size and the volume," Fiedler adds. And then he and Thomas launch into an analysis of the Texas race between Republican Ted Cruz and Democrat Beto O'Rourke.

After working through all five races, Fiedler, Thomas and the team call it a night. The next morning, Guo compares the results with her analytics. Tweet volume and positive sentiment had favored Republican victors Josh Hawley in Missouri and Rick Scott in Florida, as well as Martha McSally who lost a close race in Arizona. In North Dakota, Heidi Heitkamp was the subject of more tweets than Kevin Cramer, but also had a higher "negative" sentiment, and lost.

Then there was Texas. The Twitter metrics favored O'Rourke, yet Cruz won. Could losing by just three percentage points, in a state that hasn't elected a Democratic senator since the 1980s, be considered a victory?

"If I was in the Beto O'Rourke camp, there was a lot here to take away, in a positive sense," Fiedler says on BUTV10's Wednesday election wrap-up show. Those positive indicators, he theorized, could point to a campaign for an even higher office in two years. One thing is certain: COM will cover it from all angles. /

## TERRIER TRIUMPHS

A group of 20 COM Advertising undergraduate and graduate students won 13 of 16 student awards given out at the 2018 Hatch Awards for Creative Excellence, a prestigious regional advertising award show. The students combined to win five golds—a record for the student category—three silvers, three bronzes and two merit awards.

Advertising undergraduate and graduate students earned awards at the prestigious 2018 One Show, which recognizes accomplishments in advertising and design. **Sadie Devane ('19)** and **Jackie Wu ('18)** won a Silver Pencil in The Young Ones Social Brief category, which



Maggie Gong ('18), Jackie Wu ('18), Edward Boches, Pegeen Ryan, Xi Qin ('18) (kneeling), Doug Gould, Tara Thomson ('18) and Kara O'Hearn ('19) celebrate COM's success at the Hatch Awards.

focused on opioid awareness campaigns. **Kara O'Hearn ('19)** and **Nihal Atawane ('19)** were awarded a Bronze Pencil and three other BU teams received merit awards in the same category.

**Andrea Kremer**, a lecturer at COM and Emmy Award-winning sports reporter, received one of football's highest journalistic honors when she accepted the 2018 Pete Rozelle Radio-Television Award at the Pro Football Hall of Fame induction ceremony. Kremer also made history on September 27, 2018, when she and broadcast partner Hannah Storm called the Los Angeles Rams vs Minnesota Vikings game on Amazon Prime's Thursday Night Football broadcast. They became the first all-woman booth to call a major men's sporting event on television.

**Charles Merzbacher**, an associate professor of film and television, received BU's Gerald and Deanne Gitner Family Award for Innovation

in Teaching with Technology. Merzbacher moved much of his students' video watching to streaming services, freeing up more class time for discussion. The award "celebrates innovation that results in positive learning outcomes for undergraduate students."

BU's 38th annual Redstone Film Festival recognized the film and television department's next generation of filmmakers. *The Boswell Incident*, a science-fiction comedy, was the big winner, claiming first place for best director, **Wes Palmer ('17)**, best screenplay, **Luke Shields ('14)**, and best sound design. Palmer also won best director in 2016. The festival is sponsored by Sumner Redstone (Hon.'94).

*PR News* named **PRLab**, COM's student-run public relations agency, as the top education program at its 2018 Platinum & Agency Elite Awards. "This national recognition speaks to the unique immersive experience PRLab offers for both students and clients," says Amy Shanler, PRLab codirector.

**Donald K. Wright**, a professor of public relations, received the 2018 Dorothy Bowles Public Service Award at the Association for Education in Journalism and Mass Communication (AEJMC) conference in Washington, D.C. The award recognizes an AEJMC member for connecting the academic and professional communities in the mass communications industry.

Reporting by Rich Barlow, Marc Chalufour, Emma Guillén and Amy Laskowski



Lecturer Andrea Kremer was honored at the Pro Football Hall of Fame and became part of the first all-woman NFL broadcast team.

# COM STATS

# 2,191

Donors in fiscal year 2018

**\$2,521,456**  
Total donations to COM

**16**  
Endowed undergraduate scholarships

**9**  
Endowed graduate scholarships

**5**  
Endowed professorships at COM

# 216

Total faculty

# 80

Full-time faculty

**25** professors  
**35** associate professors  
**13** assistant professors

Highlights: 3 Pulitzer Prize winners • 5 Members of the Arthur W. Page Society

# 2,223

Total undergraduates

COM undergraduate degrees:

**BS in advertising**  
**BS in media science**  
**BS in public relations**

**BS in journalism**  
**BS in film and television**  
**BA in cinema and media studies**

# 430

Total graduate students by department

# 55

Journalism

# 113

Film/TV

# 262

Mass communication

Courtesy of Amazon (left); Li Yang (top)

# W

WHEN ERMOLANDE JEAN-SIMON WALKED INTO HER FIRST MASTER'S DEGREE CLASS AT COM, SHE HAD A THOUGHT FAMILIAR TO MANY PEOPLE OF COLOR ENTERING THE COMMUNICATIONS BUSINESS: WHERE ARE ALL THE PEOPLE WHO LOOK LIKE ME?

"I was the only black person," she says.

Although COM does well by some diversity measures—28 percent of all students are from overseas and 11 percent are Hispanic/Latinx—just 4 percent of students identify as African American or black. That lack of students of color reflects the broader communications industry. According to the Bureau of Labor Statistics, public relations—Jean-Simon's chosen profession—is 87.9 percent white. Most communications occupations can only muster single-digit proportions of black and African American employees.

Jean-Simon (CAS'98, COM'15) says she felt like she didn't fit in at college: there was no one to talk to about being black at COM; she typically completed group projects with other students from diverse backgrounds. As she neared graduation, she told COM's dean, Tom Fiedler ('71), about her experiences. She also offered to help.

In January 2017, Jean-Simon joined Fiedler on a trip to Orangeburg, S.C., to make a pitch for COM to students at the state's oldest historically black college or university, Claflin University. But, even though BU had just received a donation to launch the Claflin Scholarship—a \$10,000 merit scholarship for a minority student

# THE CHANGEMAKERS

BY ANDREW THURSTON  
PHOTOGRAPHS BY  
ALLY SCHMALING

COM IS TACKLING THE  
COMMUNICATIONS INDUSTRY'S  
LACK OF DIVERSITY,  
STARTING WITH ITS OWN



*Tiye Barnes ('19), left, and Kayla Richardson ('20) are the first beneficiaries of a COM scholarship for minority students.*

pursuing a master's degree at COM—her talk wasn't a straightforward *great faculty, amazing internships, free money* plug.

"I told them I want them to come to BU because things need to change, and we have to be the changemakers and not the people who are told to be quiet," she says. "I also said to them that the communications industry has a lot of storytellers, but who's actually telling our story?"

"Most agencies were formed by middle-aged white men. I feel like now is the time to push those organizations to do a lot more around diversity and inclusion."

At COM, part of the push means restoring a historic connection with Claflin University, formed in the same year as BU—and by one of the same people.

### IN THE ASHES OF THE CIVIL WAR

In December 1869, just seven months after cofounding Boston University, shoe factory magnate Lee Claflin helped launch Claflin University. Like BU, it had Methodist roots and was to be open to all.

The institution, named in recognition of the financial support it received from Claflin and his son William (the Massachusetts governor who signed BU's founding charter), pledged to admit students "regardless of race, complexion, or religious opinion."

Even in the Yankee North, the Claflins' vision of a school educating men *and* women *and* people of different races together was unusual; in a South still smoldering from defeat in the Civil War, it was virtually treasonous.

**"[A MASTER'S] WAS ALWAYS ON MY MIND, BUT IT WAS A MATTER OF WHEN AND HOW," SAYS TIYE BARNES. "THE OPPORTUNITY WAS LIKE DIVINE INTERVENTION."**

"I think that was so inspirational," says Fiedler. "They were talking about creating a university where, quite literally, a former slave and a former slave owner could sit in a classroom together." Fiedler first read the Claflins' story while studying BU's history shortly after becoming dean in 2008, and decided the connection between the two schools was worth celebrating. He reached out to Claflin University and began to lay the foundation for a program allowing Claflin undergraduates to spend a semester at BU (the scholarship would come later). Since the exchange program launched in 2010, about 40 Claflin students have ventured the 1,000 miles north to BU.

Donna Gough, professor and chair of Claflin's department of mass communications, describes her school as rural: its 2,000 students live in a community of just 14,000. Because of BU's size, she says, students "get some exposure to the wider world"

with a broader selection of programs and faculty. "Any time people are challenged and given the opportunity to experience something new, something they'd never thought about before, it really does help," says Gough.

Fiedler says that from a BU perspective, the program is an affirmation of its founders' vision of a university open to all.

"It's critically important that we have more diversity among our student body and our faculty," he says. "I think it enriches the experience of everyone in the classroom to have people who come from different backgrounds, races, ethnicities and countries. This is a small way of being able to achieve it."

### NO SHORTCUTS

The scholarship, which was established by an anonymous donor in 2016, gives COM the means to turn the exchange program into a pipeline of potential master's students.

Kayla Richardson ('20) applied for the scholarship after spending a semester at COM in the exchange program as an undergraduate; now, she's studying for an MFA in screenwriting. She says those first few months sampling Boston proved to be life changing.



"Before that, I was so against getting a master's," she says. "I loved BU and I loved Boston, so I was just like, 'You know, I'm going to take the chance.'"

Tiye Barnes ('19) had a different journey to BU. After graduating from Claflin with a degree in mass communications, Barnes landed a sales job at tech company Oracle. She spent her days chasing potential leads—and itching for something else. Raised by a single mom who valued education, Barnes says a master's degree was "always on my mind, but it was a matter of when and how." When a former professor called to tell her about the new scholarship, she says, "the opportunity was like divine intervention." Barnes was the scholarship's first recipient.

As a PR student, Barnes worked with COM's student-run agency PRLab, interned with medical supplies company Fresenius Medical Care and interviewed Ayanna Pressley, then a city councilor, now a congresswoman for Massachusetts, for a writing assignment. Today, she works at the PR firm LaVoie Health Science.

"The classes are intense," says Barnes. "Coming to BU, it's a lot of hands-on work; you're doing a lot of networking."

Richardson's ambition is to land a writing gig in Los Angeles; eventually, she wants to emulate showrunner Shonda Rhimes and become an executive producer. She credits the real-world experiences woven into the COM program for confirming what she'd like to do with her life—and what she wouldn't.

"I had an internship at Boston Public Schools and found I hated PR," says Richardson, who by contrast has loved her time with student-run BUTV10. "At Claflin, there wasn't a place where you could do that and experience that right away. At BU, you can really find yourself."

Although Richardson studies with COM students from different cultures and countries—and says her professors do a good job incorporating diverse films and writers into their classes—she's still the only black person in the room. It was the same for Barnes, just as it was for Jean-Simon.

**"I WAS SO AGAINST GETTING A MASTER'S," SAYS KAYLA RICHARDSON. "[BUT] I LOVED BU AND I LOVED BOSTON, SO I WAS JUST LIKE, 'YOU KNOW, I'M GOING TO TAKE THE CHANCE.'"**

"I would hope that we reach a point that when a student of color or of a diverse background goes into a classroom," says Fiedler, "she or he will see that there are people like them there—and ideally faculty members like them—and the message will be that not just this classroom, but the profession, is open to me and people like me. That's ultimately the goal here."

Fiedler admits that the partnership with Claflin—where 97 percent of students are African American—is just a small step in that direction. "I wish there was a shortcut," he says.

He hopes donors will step up to endow and expand the scholarship and others like it; Ray Kotcher ('83), a professor of the practice and former Ketchum CEO and chair, recently endowed the Kotcher-Ketchum Scholarship and Internship for African American PR undergraduates. Other initiatives at COM include the formation of a Diversity, Equity and Inclusion team to help make diversity a formal part of hiring practices, student outreach and course syllabi [read more about the team's head, Anne Donohue ('89), on page 4]; Jean-Simon is one of the founding members.

"There's not a lot of us in the communications industry," says Jean-Simon, now marketing and events specialist at the New England Center for Investigative Reporting at Boston University, "and we need all the support that we can get. For a lot of minority people, there are a lot of factors that fall into place of whether or not you go to graduate school; if there's not someone supporting your dream to do that, you're going to end up stuck in a position you don't want to be stuck in." /





# IN SEARCH OF GREAT NARRATIVE

Bestselling author  
Mitchell Zuckoff risked  
his life in a jungle to uncover a  
forgotten saga of wartime  
heroism. At COM, he teaches  
other writers how to fill  
their notebooks and find  
their stories.

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BY LARA EHRLICH



Professor Mitchell Zuckoff delved into the New Guinea jungle as part of the research for his 2011 nonfiction book, *Lost in Shangri-La*.

**"YOUR NARRATIVES ARE CREDIBLE IF THEY ARE DEEPLY, HONESTLY, THOROUGHLY REPORTED."**

ture every detail. He tuned his senses to the pressure of the moist air, the squelch of mud under his rubber-soled hiking boots, the "ripe smells" of the rain forest like "an overheated funeral parlor"; impressions he'd later jot down in his notebook and use in a *Boston Globe* essay.

Wading through dense ferns, he skirted a steep drop and came at last upon the scene he'd traveled all this way to find: a mangled propeller, a camouflaged wing consumed by vines, a torn-apart, rusted-out fuselage. These were the remnants of a C-47 Skytrain US military transport plane that had crashed during World War II in May 1945, killing 21 of its passengers.

Two airmen and one member of the Women's Army Corps had survived, aided by members of the cannibalistic Dani tribe who, until then, had never come into contact with the outside world, and a squad of paratroopers who devised an ambitious rescue plan. The American public had devoured the news reports—until the bombing of Hiroshima had overtaken the front page. The story was lost to history in the advent of the Atomic Age.

Zuckoff recounted the extraordinary rescue in his book, *Lost in Shangri-La: A True Story of Survival, Adventure, and the Most Incredible Rescue Mission of World War II* (HarperCollins Publishers, 2011). He'd been an investigative reporter for the *Boston Globe* for two decades, published in magazines like the *New Yorker* and *Fortune*, and nominated for a Pulitzer Prize—but *Lost in Shangri-La* turned Zuckoff from a successful author into a *New York Times*–bestselling one.

His seven other critically acclaimed books have taken him from Greenland to Malta, and closer to home in search of what he calls the "understory," the universal truth animating every great narrative. Notable among them, *13 Hours: The Inside Account of What Really Happened in Benghazi* (Hachette Book Group, 2014) narrates the security contractors' divisive account of what happened when Islamic militants attacked their American diplomatic compound in Benghazi, Libya, and was adapted into the Oscar-nominated film *13 Hours* (Paramount Pictures, 2016). His forthcoming book, *Fall and Rise: The Story of 9/11* (Harper, 2019), tells the stories of the people impacted by the terrorist attacks in New York, Washington, D.C., and Pennsylvania.

COM/365 talked with Zuckoff, the Sumner M. Redstone Professor of Narrative Studies, about storytelling and the college's annual Power of Narrative Conference, a three-day series of talks, panels and networking opportunities at which journalists from throughout the world gather at BU to learn from industry giants like Norman Mailer, Nora Ephron, Ken Burns and Susan Orlean. Widely considered a leading proponent of narrative nonfiction, Zuckoff also shares how he's helping position COM at the vanguard of the field.

**COM/365: What distinguishes narrative nonfiction from other forms of nonfiction?**

Mitchell Zuckoff: Other forms of nonfiction aren't so focused on the story; they're focused on getting information. If your goal is

to write a textbook and convey information, you're not writing a scene. Narrative nonfiction—I'm not limiting it to writing—occurs in scenes. That three-dimensionality is central to what we do.

**Why did you need to visit New Guinea to write *Lost in Shangri-La*?**

Listening to people who've been there could never quite give me the feeling of those little details that I hope the reader feels too: the humidity and the heat and the jungle scraping against their face.

**Why is that kind of reporting integral to narrative nonfiction?**

Reporting is everything. If you're really serious about this work, you know you can't fudge it. You're creating a "you are there" experience for your readers, and you can't do that without an overstuffed notebook.

You're not using everything in your notebook. You're using some small percentage of it. If you've done the reporting, you can pick the right detail that will stay with your audience and bring the narrative to life.

That's surface-level reporting—and then there's the next-level reporting, which is getting inside someone, where you can say with confidence what they were feeling and thinking, what they believe. Your narratives are credible if they are deeply, honestly, thoroughly reported.

**Can you talk about how you decide which of your interview subjects to feature as "characters" in your narratives?**

It often happens organically in the reporting. With my book *13 Hours*, I began to naturally build things around Navy SEAL Jack Silva because he was a wonderful proxy for the audience. He's a husband and father who's shedding his old life, quite literally. When he told me the story of removing his wedding ring on the plane on the way to Benghazi, I knew intuitively that

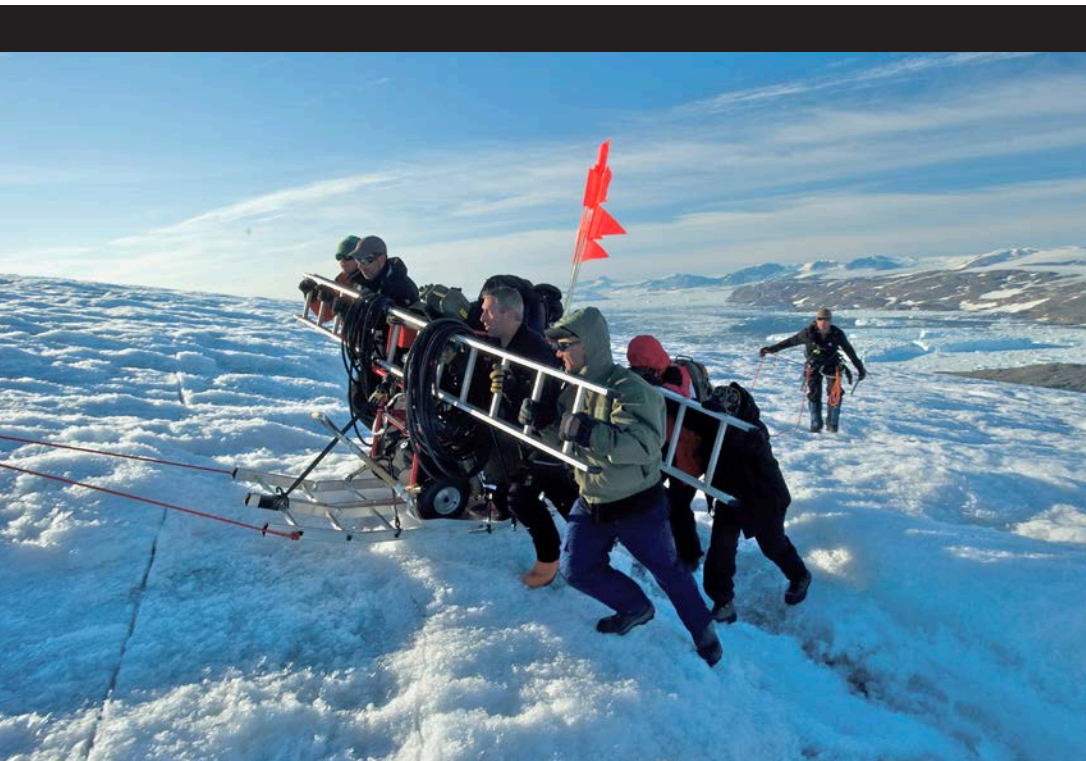
**AS**

**HE FOUGHT TO GAIN PURCHASE ON THE RAIN-GREASED LOG BRIDGING A RAVINE, MITCHELL ZUCKOFF TRIED NOT TO THINK ABOUT THE JAGGED ROCKS 15 FEET BELOW.**

He'd find out later that his guide for the trek through New Guinea's isolated Shangri-La valley had a local pilot on standby in case they needed an emergency evacuation.

Jaw clenched, wet hands gripping his guide's, he inched across the log and into the relative safety of the jungle vines. Zuckoff took note of his heartbeat, accelerated by exercise and anticipation. He'd journeyed from Boston across the world to get here, and he was determined to cap-

Buzz Macey



Jack Silva, the Navy SEAL at the center of Zuckoff's best-selling 13 Hours, was played by John Krasinski in a film of the same name.

To report his book *Frozen in Time*, Zuckoff (left, in baseball cap) joined an Arctic expedition to find the wreckage of a World War II airplane.

Jack was going to be central. I've done this long enough that I listen to that quiet moment of, "What's the story I'm here to tell?" [Editor's note: Zuckoff used the alias "Jack Silva" to protect the Navy SEAL's identity.]

That was, of course, the story of Benghazi on September 11, 2012—but it's also the story of these guys nobody was coming for, who could rely only on each other. So, the understory—the story underneath that big action story—was, "Who are these guys?"

If there isn't that story within the story—the idea that animates it—the narrative won't work. The narratives that really stay with us have something underneath.

**Could you offer an example of a narrative made memorable by its understory?**

What immediately comes to mind is *Seabiscuit*. Just think about how Laura Hillenbrand focuses on these three men—the trainer, the jockey and the owner—each of whom has something animating them. If you don't understand that it's about underdogs in the Depression and how people held on to hope during a decade-long unraveling of everything that people held dear in America, then I would argue that you missed the point. The undersized horse was an amazing vehicle to tell a story about the Great Depression.

**We often hear how social media has shortened our attention spans and caused media outlets to abandon long-form narrative in favor of click-bait. What does this mean for the future of narrative?**

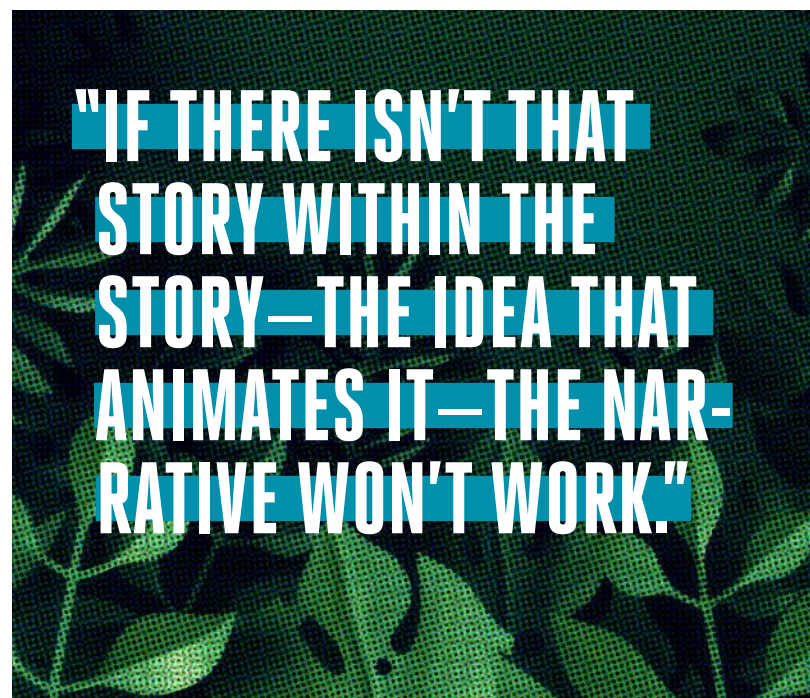
I'm more optimistic and excited about narrative now than I've ever been. iPhones can accommodate any kind of narrative; you can watch a documentary film, listen to a podcast, read a book. We can deliver narrative in every imaginable form, at every length, in every medium, on one device. People are consuming more, and

they can consume wherever they are, so we have to reach them with quality. We've got an amazing opportunity.

**How is COM positioned to take advantage of this opportunity?**

I use this phrase a lot: "If your only tool is a hammer, every problem looks like a nail." We recognize that whatever the story is and whatever the best way to tell it is, we need to teach our students to pull the right tool out of that toolbox and not have them thinking, "Oh no, I'm a writer; the photography department is over there."

We've built a faculty of storytellers in all genres: Michael Holley is teaching students how to write sports with a storyteller's mind-set. We just hired Jennifer Redfean, a documentarian



Facing page: courtesy of Mitch Zuckoff; This page: Paramount Pictures Corp. (top), Cydney Scott (right)



and Academy Award nominee. Public radio producer and editor Anne Donohue is teaching podcasting. We're building up COM's strength—and the journalism department's strength, in particular—to continue to be a leader in nonfiction narrative.

**How does the Power of Narrative Conference play into that mission?**

It's a way to celebrate narrative on a global scale, bringing some of the greatest practitioners to BU. We're not just attracting people who are giants in the field; we also have people who are writing fiction, creating podcasts, learning from our side of the craft. We're saying, "A lot of the same qualities that make a great book or a great long-form magazine piece are applicable because they're elements of reporting." Those apply across platforms, across media. So, this idea of establishing a place where every one of us, from every imaginable area, can talk to each other is central to COM's idea that we're going to create it here, teach it here and then we're going to find ways to collaborate with the world.

**How will the conference continue to evolve?**

In October 2018, we held our first pop-up Power of Narrative event in collaboration with The Marshall Project. They have this wonderful project called "We Are Witnesses," a collection of 19 videos from people telling personal stories from different areas of the criminal justice system. We brought them to COM for a screening and panel discussion. We hope to do more pop-up events.

At the conference, we hope to do more collaborations across media. We're not just going to put three people who write for magazines on a panel; I want to see more panelists approaching issues like immigration, for example, who are telling the story on radio, on a news website and in a documentary film.

**What can narrative journalism achieve that other types of journalism can't?**

Narrative journalism gives the audience the "you are there" feeling we all crave. You can be at your kitchen table, on the T or on a plane, and if you are surrounded by characters, setting and motive—all these elements formed into scenes, because scenes are the core of narrative—you are transported. You are there, completely, and the story almost melds into memory, as though you experienced it. I don't know anything more powerful in storytelling than that. /

This interview has been condensed and edited for clarity.



# THE TRANSPORTER

AS FORD MOTOR COMPANY'S FACE IN HOLLYWOOD, ALESSANDRO UZIELLI CONNECTS TWO OF AMERICA'S ICONIC INDUSTRIES

by MARC CHALUFOUR  
Photos by Patrick Strattner



## IGNORE THE CELEBRITY NAMES ON THE POSTER AND IN THE FILM'S OPENING CREDITS: THE REAL STAR OF THE 2014 BLOCKBUSTER *NEED FOR SPEED* ISN'T AARON PAUL OR MICHAEL KEATON—IT'S A SOUPED-UP, SILVER-AND-BLUE FORD MUSTANG.

Paul, a rogue race car driver, takes the car on a wild ride from New York to California. The story unfolds as a cross-country homage to a bond that film and automobiles have shared since their advent in the early 20th century, honoring one famous car scene after another: *Rebel Without a Cause's* street race, *Smokey and the Bandit's* police chases. There's even a quick glimpse of Steve McQueen speeding across the screen at a drive-in theater.

But why a Mustang? The answer can be found in a small office in Century City, a Los Angeles neighborhood packed with film studios and talent agencies. There, Alessandro Uzielli (CGS'87, COM'89) runs Ford Global Brand Entertainment, the auto company's marketing arm in Hollywood. The group helps Ford benefit from Hollywood's spotlight, getting actors behind the wheels of F-150s, Explorers and Mustangs on-screen, and associating the brand with celebrities off of it. Uzielli has helped Fords star in a range of films, including *San Andreas*, *Logan Lucky* and *Quantum of Solace*, as well as in television shows like *New Girl* and *Modern Family*.

"I don't think there's a better platform to speak to a global audience than a movie," Uzielli says. Ford's partnership with *Need for Speed*, which grossed more than \$200 million globally, aligned with the launch of the 2015 Mustang, the first edition of the iconic car that Ford would market and sell overseas.

The job is an unusually good fit for Uzielli, who studied film at COM and spent a decade as a producer—and who is also Henry Ford's great-great-grandson.

### LA LA LAND

It's a warm September afternoon in LA and Uzielli is making the short drive from lunch on Sunset Boulevard in Beverly Hills to his office, the conversation drifting between business, movies and cars. Today, he's in his 2015 Mustang—he also has a 2005 Ford GT and a leased Lincoln Continental. A small metal plate riveted to the aluminum-and-leather dash (there's a lot of leather) announces that his is #0023 of 1,964 manufactured for the car's 50th anniversary. The engine, all 400-plus horsepower of it, rumbles, even as Uzielli winds down backstreets at 20 miles per hour. "It's interesting how some cars stereotype a character," he says. "Like a Prius."

"Like Larry David in *Curb Your Enthusiasm*," I say, remembering how the show's neurotic lead character drove his hybrid all over Los Angeles. Yet Uzielli fits none of my Mustang-driver stereotypes. A pocket square juts from the left breast of his blazer. His brown leather shoes, belt and tortoise rim glasses all match. His appearance is more Brooks Brothers than muscle cars.



Uzielli has helped Ford vehicles star in a range of films, including Logan Lucky, alongside actors like Channing Tatum.

What I hadn't remembered was the season David spent driving a Ford Escape Hybrid. "That was my biggest coup—I got Larry David out of his Prius," Uzielli says.

Uzielli's interest in film goes back to childhood, when he and his father, Giancarlo, spent their weekends at the theater.

"I was always fascinated by the escapist element of movies and the ability to be lifted out of your environment or life and be transported elsewhere," he says. "The thought of being able to tell stories like that and to transport people really captivated me."

Uzielli took his first film class in high school and studied film theory and screenwriting at COM. "I love the solo element of [writing]—the ability to just pull something out of yourself that can be that impactful," he says. But he admits he didn't have the patience for the process. "I did write a screenplay at BU," he says. "It was a scandal about coffee and Africa—it was really bad."

After grad school at the American Film Institute, Uzielli focused on building a career as a producer. He networked, he searched for projects and funding and he even briefly worked as Steven Seagal's personal assistant.

Uzielli invested several years producing *Bongwater*, a comedy with a cast of soon-to-be stars, including Luke Wilson, Brittany Murphy and Jack Black. But when the movie premiered at the LA Independent Film Festival in 1998 and didn't sell immediately, the agent shopping the film for Uzielli and his coproducers abandoned the project. "That movie really showed me every side of the industry," Uzielli says. "It was a fun movie to develop, it was a fun movie to make, I got burned."

The film eventually sold, but the experience took a toll. "The romantic element of it and the storytelling part of it is overshadowed by the business of it," Uzielli says.

While a breakout success eluded him, Uzielli was making connections. A coproducer on *Bongwater* introduced him to Steven Soderbergh, who asked for help finding a Ford Crown Victoria for his next film. Uzielli reached out to Ford, but came up empty—the company had a cumbersome and dysfunctional process in place for handling such a request.

In the opening act of *Out of Sight*, which premiered in 1998, George Clooney and Jennifer Lopez share a memorable ride in

the roomy trunk of a Crown Vic—that Soderbergh finally had obtained himself. That experience gave Uzielli an idea.

He started talking to people at Ford, including the new CEO—his cousin Bill Ford. The company needed a presence in Los Angeles, Uzielli told them, and he was uniquely qualified to establish it.

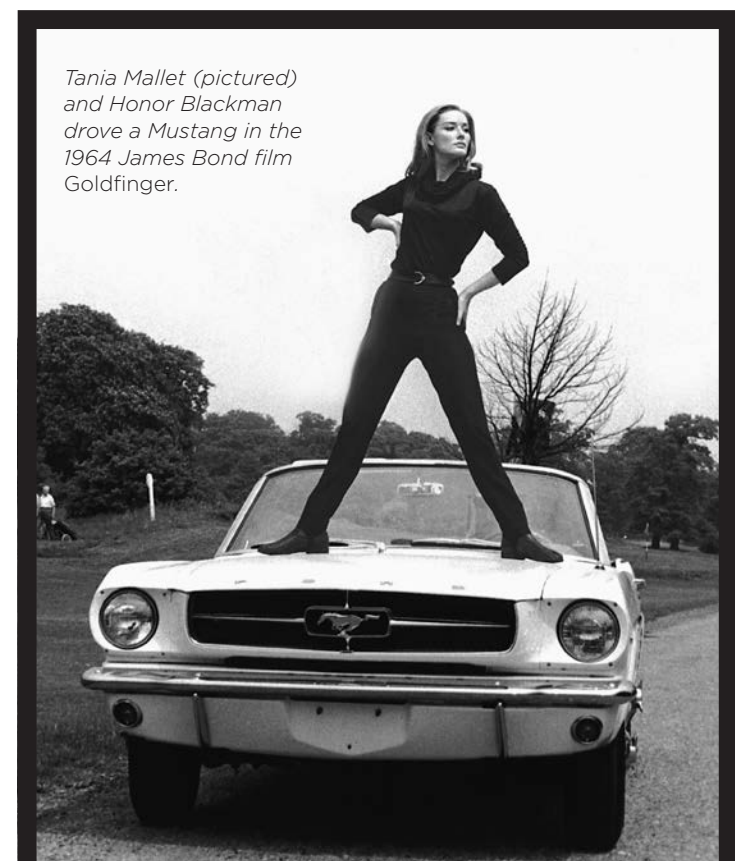
### NEVER SAY NEVER AGAIN

Although Uzielli has helped establish Ford in Hollywood, the company wasn't completely new to the silver screen. Uzielli has photos of Mary Pickford and Clark Gable posing with vintage Fords and says that his great-great-grandfather provided Fords to Keystone Kops movies nearly a century ago. There's a lot more competition for screen time today, but the potential payoffs remain.

"The emotional element of storytelling in Hollywood is an incredibly effective way of reaching your audience," Uzielli says. "I've felt it as an audience member myself: I remember buying a pair of Wayfarers after I saw *Risky Business*."

When Uzielli opened this office in 2004, Tivo was allowing viewers to fast-forward through commercials and the internet was growing. "I think I reached out [to Ford] at a pivotal point when the whole landscape was about to change," he says. Marketers needed new ways to get their products in front of customers.

One of Uzielli's first calls was to the Broccoli family, stewards of the James Bond franchise. Few products enjoy as close a tie to film as Aston Martin to James Bond. But Uzielli was also aware of a deep connection between Bond and Ford. Henry Ford II, Uzielli's grandfather, was friends with Albert R. Broccoli, the producer of the first 16 Bond films; the Ford Mustang's first appearance on-screen came in the 1964 film *Goldfinger*. Uzielli remembers



Tania Mallet (pictured) and Honor Blackman drove a Mustang in the 1964 James Bond film *Goldfinger*.

binging on 16mm Bond films that Broccoli had given the family.

By 2006, the newest James Bond, Daniel Craig, was steering a Ford Mondeo sedan along the coast of Nassau, Bahamas, in *Casino Royale*. If that seems like an oddly unglamorous car for the super spy, he steals an Aston Martin moments later.

As the entertainment distribution landscape changes, so does Uzielli's strategy. Streaming services like Netflix are sensitive to their subscribers paying for a commercial-free experience, Uzielli says, so product placement deals have dwindled. He now spends more time developing sponsorship deals with celebrity-backed nonprofits, including the Geena Davis Institute on Gender in Media and model Karlie Kloss' Kode with Klossy summer camp. His office also helps Ford negotiate commercial deals with celebrities. A photo propped on Uzielli's windowsill shows Matthew McConaughey posing with three Lincolns. "Al—thanks for the driveway—just keep livin'," the Oscar winner has scrawled across the image in silver ink.

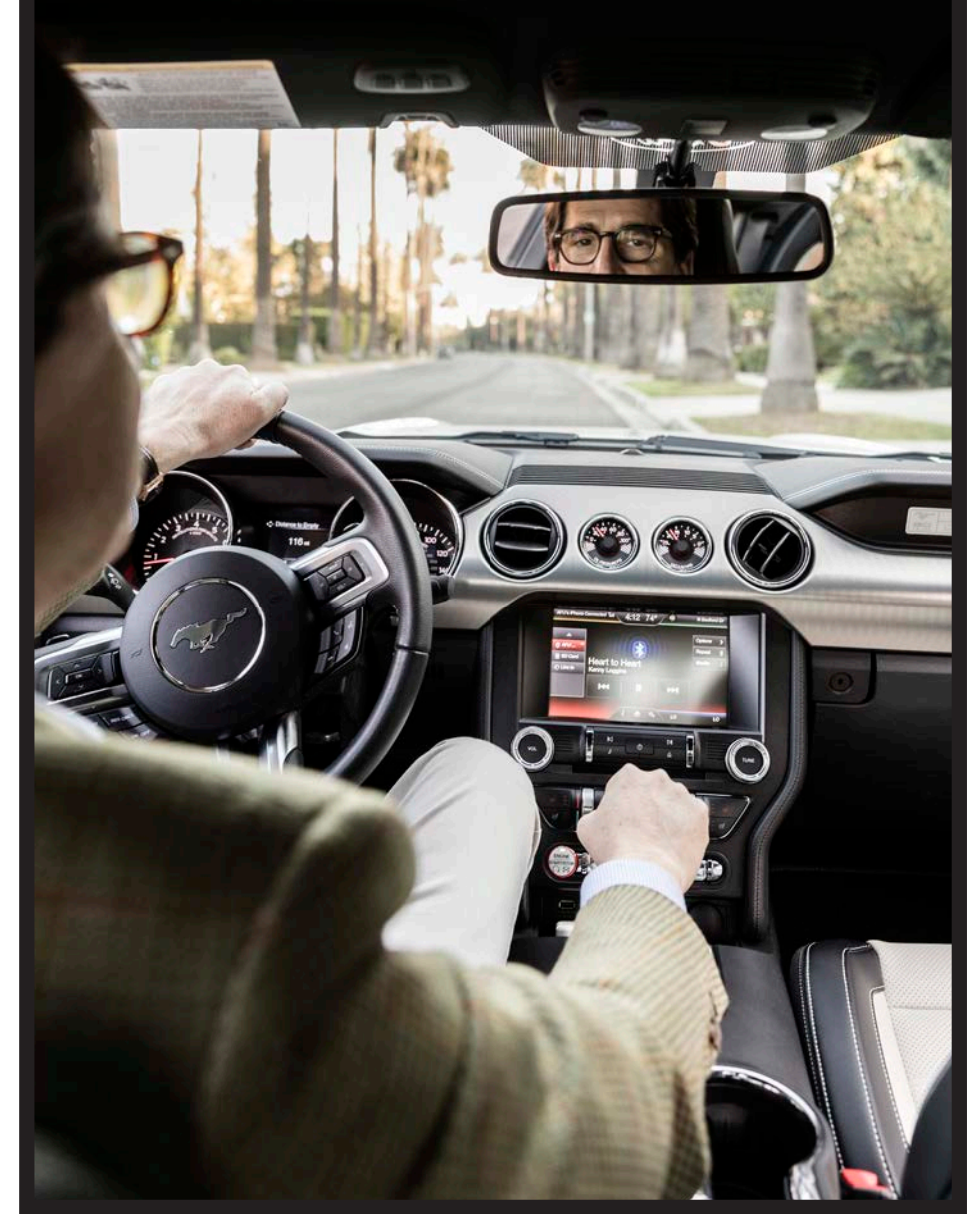
### THE HORSE WHISPERER

As a filmmaker, Uzielli appreciated the limitless potential of the medium. As a marketer, he has to work within Ford's corporate message. But even there, he sees room for creativity. "The idea of helping people move, by whatever means possible, is a really interesting story," he says. In 2011, Uzielli approached executives at Ford with an unusual request. He wanted to give an independent filmmaker an inside look at the project to design the 50th anniversary Mustang. Automakers are notoriously secretive about their development process, but Uzielli got approval and began recruiting a team.

Producer Glen Zipper, who had just won an Academy Award for the documentary *Undeclared*, was hesitant. "It sounded like someone coming in to get us to make a commercial, and that would impugn the integrity of documentary filmmakers," he says. Uzielli convinced him otherwise. "He wanted to make a proper documentary film, and that meant us telling the story with a cold eye and a warm heart."

In the finished product, *A Faster Horse*, director David Gelb puts a human face on the Mustang. He introduces the car's sleep-deprived chief engineer, Dave Pericak, and the passionate fans who form Mustang clubs around the world. We also see the new car take shape in intimate detail.

"What David does so well is he puts heart and soul into an iconic object," Uzielli says. "I always wanted to make movies that would move people and I guess the ones that I ended up making didn't really ever do that. *A Faster Horse* was the closest I ever came to making the movie I had always wanted to make."



### BACK TO SCHOOL

Now Uzielli helps students make the kinds of films they want to make. In 2012, he began directing an annual donation to COM for a graduate thesis film fund. Each fall, Uzielli returns to campus and joins with faculty to hear student pitches for the short features they plan to develop over the next year. He offers ideas and critiques. The students refine their projects, then each film receives a grant from Uzielli's gift. "He wanted to be involved—not just send money," says Paul Schneider, chair of the film and television department. "Not many people are going to do that, fly from LA to hear students."

Uzielli brings a pragmatic view to the projects, shaped by 20-plus years of ups and downs in Hollywood. "I'm looking for depth of character. I'm looking for a good story," he says. "And I'm looking for someone who understands that, given the confines of the budget, they're going to be able to bring their story to life."

He clearly relishes his involvement. "It's incredibly rewarding to sit down in the classroom and be transported back to that time when anything is possible," he says. "You're not limited yet. You can tell the stories you want to tell." /

# BEYOND COM

The past year has included awards, promotions, White House interviews, magazine covers and new books. COM alumni continue to distinguish themselves across communications industries and disciplines. Here are some of those highlights.



BU presented filmmaker **Vibha Bakshi** ('93;'96, Hon.'18) with an honorary degree at its 145th Commencement in May 2018. A former CNBC business reporter, she was given a Doctor of Humane Letters for bringing the issue of gender violence in her native India to the public's attention through her documentary films, including *Daughters of Mother India*.

*PRWeek* selected **Michael DiSalvo** ('09) for its 2018 40 Under 40 list, which showcases the next generation of industry leaders. DiSalvo, who started at Ogilvy as an intern a decade ago, became the company's youngest senior vice president in April 2018.



**Nancy Dubuc** ('91) was named CEO of Vice Media in March 2018. Dubuc was formerly chief executive at A+E Networks, where she had spent nearly 20 years. Since the 1990s, Vice has grown from a print magazine to a major digital media company with a Peabody Award-winning film and television production unit, a cable TV network and a news website.

**Stephanie McMahon Levesque** ('98) accepted the 2018 ESPN League Humanitarian Leadership Award on behalf of WWE, for which she serves as chief brand officer. WWE was selected for its community and charitable work. She had received the Stuart Scott ENSPIRE Award from ESPN a year earlier, for her support of pediatric cancer research.

*Photo credits, clockwise from top left: Courtesy of Vibha Bakshi (Bakshi), Courtesy of Ogilvy (DiSalvo), Courtesy of Getty Images (Dubuc), Melissa Rawlins/ESPN Images (McMahon Levesque), Jimell Greene (Policastro), Chris Sorensen (Rafferty), Courtesy of Pete Souza (Souza), Joe Faraoni/ESPN Images (Van Natta Jr.)*



Broadcast journalist **Jacqueline Policastro** ('06), chief of Gray Television's Washington News Bureau, spent the last year overseeing the operation and interviewing newsmakers like Mike Pence and Ivanka Trump. Gray stations reach more than 10 percent of US households. Read more about Policastro in the summer 2018 issue of *Bostonia* ([bu.edu/bostonia/summer18](http://bu.edu/bostonia/summer18)).

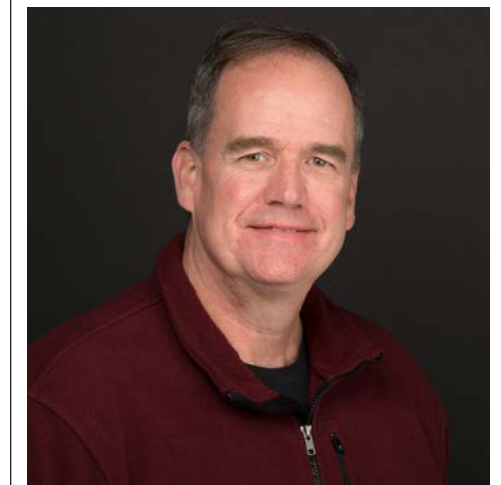


PR firm Ketchum promoted **Barri Rafferty** ('88) from global president to global CEO. She began her new role in January 2018, becoming the first woman to head a top-5 PR firm. Read more about Rafferty at [bu.edu/com/comtalk/a-world-of-influence](http://bu.edu/com/comtalk/a-world-of-influence).



**Pete Souza** ('76), the White House photographer for presidents Ronald Reagan and Barack Obama, received COM's Hugo X. Shong Lifetime Achievement in Communication Award in February 2018. Souza, whose 2018 book, *Shade: A Tale of Two Presidents*, reached number one on the *New York Times* nonfiction bestseller list, will bring a new exhibit of his Reagan and Obama photographs to BU in 2020.

Investigative reporter **Don Van Natta Jr.** ('86) will take on an expanded role at ESPN in 2019. The three-time Pulitzer Prize winner, who will continue writing and contributing to the show *Outside the Lines*, will also develop a new documentary series called *Backstory* and an interview podcast, *The Triangle*.



# THANKS TO ALL OF YOU



From overseas reporting trips to thesis film productions, award-winning PR campaigns to nationally renowned conferences, our undergraduates, graduates and faculty benefit from your support every day. The resources you provide help launch the careers of filmmakers, journalists and advertising and PR professionals. Thanks to you, their stories start here.

## \$500,000-\$999,999

Sandra A. Frazier (COM'01) ■  
Hugo X. Shong (COM'87)  
and Luo Yan (CFA'90) ■  
Candy Spelling ■

## \$250,000-\$499,999

The Candy and Aaron Spelling Foundation

## \$100,000-\$249,999

CS Trust of 2008  
The Jordan Zimmerman Family Foundation, Inc.  
Michael A. Leven (COM'61)  
and Andrea Leven (Wheelock'61) ■  
Jordan Zimmerman  
and Terry Zimmerman ■

## \$50,000-\$99,999

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Rebecca L. Crigler (COM'77)  
and William A. Kamer (LAW'78) ■  
Kimberly L. Heyman (COM'97) ■  
Lazarus S. Heyman ■  
John S. and James L. Knight Foundation Inc.  
Raymond Lowell Kotcher (COM'83)  
and Betsy K. Kotcher ■  
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William W. Ambrose and Amy L. Davis ■  
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and Amy G. Dalton (LAW'91) ■  
Heather A. Elder (COM'91)  
and John K. Elder ■  
E. Robert Ernest (COM'65,'66)  
and Carolyn D. Ernest ■  
Bruce J. Feirstein (COM'75)  
and Madeline R. Warren ■  
Luis Ferre Rangel (COM'90)  
and Isabel C. Sadurni ■

Maria Eugenia Ferre Rangel (COM'91)  
and Miguel Santaella ■  
GFR Media LLC  
Bonnie S. Hammer (CGS'69, COM'71, Wheelock'75, Hon.'17) and Dale Heussner ■  
Dwight R. Hilson (COM'81) and Mindy B. Hilson (Sargent'77,'82) ■  
Judith S. Hurwitz (CAS'73, COM'75) and Warren J. Hurwitz (MET'78) ■  
Paul H. Imbesi (COM'05) ■  
Edna E. Kaplan (COM'88)  
and Donald M. Kaplan (MED'73) ■  
Elizabeth S. Karp (COM'89) and Lawrence M. Karp (Questrom'87) ■  
Caryn B. Kelly (CGS'89, COM'91) and David L. Kelly (CGS'89, Questrom'91) ■  
Nancy Livingston (COM'69)  
and Fred M. Levin ■  
Gary A. Maavara (COM'77)  
and Lisa J. Maavara ■  
Colleen W. McCreary (COM'95)  
and Andrew McCreary ■  
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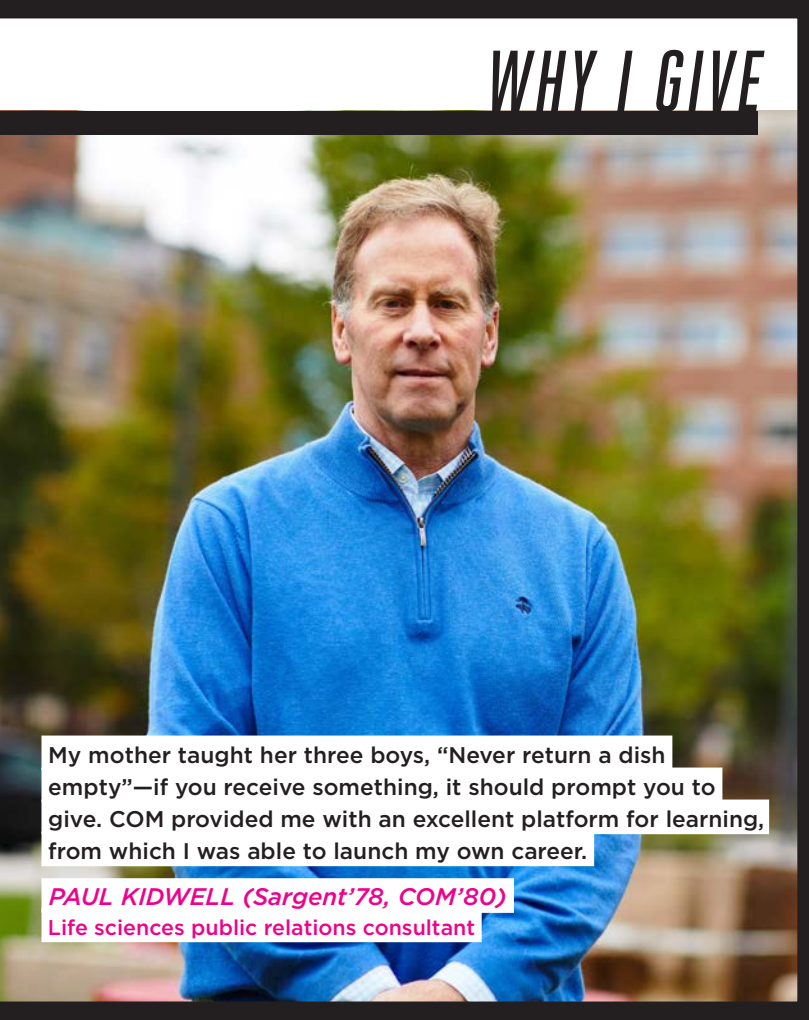
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and Debra L. Crasnick ■  
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and Bethany Crocetti ■  
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and David Joyner ■  
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Isabel G. Da Rosa (CAS'14, COM'14)  
Alison DaSilva (COM'96)  
and Maxwell DaSilva ■  
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and Amy S. Dattner (COM'94) ■  
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Stuart Davidson ■  
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Jody Davis (COM'78)  
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## WHY I GIVE



My mother taught her three boys, “Never return a dish empty”—if you receive something, it should prompt you to give. COM provided me with an excellent platform for learning, from which I was able to launch my own career.

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Life sciences public relations consultant

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**Hannah Schweitzer ('21) took charge of COM's Instagram account for a day, to give potential students a glimpse of life at BU.**



Cydney Scott

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***“I would hope that we reach a point that when a student of color or of a diverse background goes into a classroom she or he will see that there are people like them there—and ideally faculty members like them—and the message will be that not just this classroom, but the profession, is open to me.”***

**TOM FIEDLER ('71)  
DEAN**